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BOOK CLUB OF CALIFORNIA

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 950 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$30; Sustaining \$50; Patron \$125.

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THE BOOK CLUB OF CALIFORNIA

Quarterly News-Letter

The President's Page

By MRS. HAROLD A. WOLLENBERG

I AM PROUD TO REPORT that these last two years have been successful ones. This was made possible by the Board of Directors, the members and the guidance of Gaye Kelly, the Executive Secretary, and Madeleine Rose, the Assistant Secretary.

Our membership remains at 956: 817 regular members, 133 libraries and 6 honorary. Although our waiting list is not long, I believe with our very alert and enthusiastic committee this will soon change.

Seven books have been published. The books are all practically sold out. The books are *The Gold Digger's Song Book*, *Spanish Approaches to the Island of California*, *San Francisco 1806-1906*, *Growing New Roots*, *William Caxton and his Quincentenary*, *Images of Chinatown* and *Valenti Angelo: Author, Illustrator, Printer*.

In spite of rising costs, the necessary raise in dues in 1975 has allowed us to remain solvent.

Members and guests have enjoyed the outstanding exhibits and the Open Houses. This is gratifying as it encourages members to enjoy the clubrooms and meet old friends and some of the new members.

I know that under the able leadership of Richard Dillon, the Club will continue the chief aims set forth by the founding group sixty-four years ago.

During the last two years a concerted effort was made to interest and encourage participation by the younger members. My hope is that the future leaders of the Club will continue this trend. It is my belief that the continuance of a vital organization can only be maintained by the infusion of younger members.

The two years have been a great pleasure because of the wonderful friends I have made. Thank you all for your generous cooperation.

Anton Koberger and the Nuremburg Chronicle

By JOHN R. TURNER ETTLINGER*

To anyone who is not a professed student of early printing, the Nuremburg Chronicle of 1493 is probably the best known fifteenth-century book after the Gutenberg Bible. There is good reason for this—it is a most impressive volume. Popularly known as the Nuremburg Chronicle, it has two official titles, because it appeared in Latin and German editions: *Liber Chronicarum* and *Das Buch der Croniken und Geschichten*. The almost simultaneous planning and publication of a printed book in two languages is unique among incunabula. The Chronicle's great claim to distinction is that it is the most fully illustrated book of the fifteenth century. The lavish wealth of woodcuts had been planned from its inception by patrons, artists and printer. It can be regarded as the greatest achievement of the firm of Anton Koberger, believed to be the largest printing house of the fifteenth century. He was as much a publisher as a printer, with an elaborate organization of branches and business connections in many cities in Germany and abroad. There are larger incunabula, but not many; the size of paper used for the printing was specified as "super-royal." One of the most intriguing problems connected with the Nuremburg Chronicle is to explore what part the youthful Albrecht Dürer played in its production.

Compared with most fifteenth-century publications, the Nuremburg Chronicle is a common book. There still exist some eight hundred Latin and four hundred German copies recorded as being in libraries or in private hands. It can still be obtained in the rare-book market quite frequently, and humble collectors can comfort themselves by obtaining leaves detached from broken-up incomplete copies.

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The reasons for this plenty are of two kinds. Proof against wear and tear as this solid folio is, it has never been subject to destruction for religious reasons or because it lost popular interest, and the pictures ensured that it was valued by every succeeding century. Its initial production came about through the patronage of wealthy people who overprinted the number of copies. Their motivation was based on personal satisfaction, not profit—though they undoubtedly believed they would be making a profit. Although the story of its production is well supported by evidence, this does not indicate the exact number of copies printed. Previous estimates have run as high as two thousand copies in each language. Present thinking prefers a lower figure, perhaps fifteen hundred copies of the Latin and a thousand copies of the German edition. My own opinion would incline to the higher total, at least for the Latin edition, quite unusual though this was for a pressrun by fifteenth-century printers.

The book was undoubtedly designed as an expression of civic pride. Two patricians of Nuremberg—Sebald Schreyer and his brother-in-law Sebastian Kammermeister—sponsored the very substantial publishing venture and made arrangements with artists and printer in contractual documents which still exist in the original or in copies. Schreyer, whom we may regard as the dominant partner, was by profession a merchant furrier who had turned to finance and property, very much as a successful businessman might do in the twentieth century. He was a prominent man in city life and given to good works that would bring credit to the city and himself. As churchwarden of the great church of St. Sebald, he played a leading part in organizing, and possibly paying for, the erection of its steeple and the provision of the fine tomb of the saint by Peter Vischer the Younger, both of which still exist. He kept careful account books of his business transactions which have also survived.

Nuremberg in his time was a trading city as prosperous as any in Germany, although it was not situated on a major navigable river as were other centers of trade, capital and printing, such as Strassburg and Cologne. River communication played a part in the establishment of printing in these cities, because it was easy to ship paper, a bulky arti-

cle, downstream by barge from mills which derived their source of power from the upper reaches of the Rhine. Nevertheless, easily traveled trading routes led from Nuremberg through other parts of Germany to France and Italy, and also to Bohemia and Poland. The text of the Chronicle reflects the eastern trading interests of the Nuremberg merchants in the supplement entitled *De Sarmatia*.

The medieval prosperity of the city is well demonstrated in the magnificent view of Nuremberg. This double-page woodcut is only one of many views of cities in the Chronicle, although it is the largest. The picture of the city it presents is a detailed and accurate one, which held good in many respects until the sad devastation caused by the bombing in 1945. One of the most notable features, in the bottom right-hand corner of the view, is the paper mill built by Ulrich Stromer, the first paper manufacturer of Nuremberg and author of an autobiographical account. Incidentally, the paper from this mill on the river Pegnitz was not used by Koberger, apparently because it was not up to the standard he required, and perhaps in the case of the Chronicle not of the required size, a very large sheet by the normal standards of fifteenth-century papermaking. There are many other sidelights on medieval city life to be observed in the view. The crucifixion group, visible by travelers going in and out of the city, is of a type which must once have been common—not a work of sculpture, but a piece of crude carpentry, with the emblems of the passion such as the lance and the nails represented by the actual objects. A neighbor of the crucifixion group is a curious overgrown plot of ground surrounded by a low wall. On the analogy of seventeenth-century views of other German cities, I believe this to be the site of the gibbet. Criminals were usually executed outside the city walls, so its proximity to the crucifixion group was no accident. The *chevaux-de-frise* of untrimmed timber outside the city gate served the function of modern barbed wire in controlling access and preventing the guards being surprised.

From the conception of the work, the literary text of the Chronicle must have taken second place to the illustrations. Nevertheless, the author, Hartmann Schedel, is an interesting figure of his time. He was a well-established physician in the city, of sufficient prominence to be

in the same social circle as the patrons. Another physician of his family, Hermann Schedel, his cousin and guardian in his youth, was also a book collector on an extensive scale. The young Hartmann had originally studied law in Germany before turning to medicine and continuing his education at Padua, the university of the Venetian state. In Italy he partook keenly of the Renaissance culture which was gradually spreading across the Alps in the course of the fifteenth century. He was a fervent classicist and—a rare accomplishment—he knew Greek. He was also a good amateur scribe, and this is well illustrated by his own copy of the Nuremberg Chronicle, which still survives and is extensively annotated and embellished by the author. However, his calligraphy will not bear comparison with the professional work of the author of the German text of the Chronicle. George Alt, an officer of the city treasury, not only translated Schedel's Latin into a southern dialect of medieval German which is not easy to understand today, but he also wrote out much of the draft of the Latin edition for use by the printer. His pen-work is probably represented in the Chronicle by the elaborate woodcut title pages to the index found in the Latin and German editions.

Schedel's text is also noteworthy because it was specially commissioned for printing; medieval books almost without exception were produced for manuscript distribution before printed editions were thought of. But it is a typical specimen of medieval historiography in that it chronicles a succession of events, some of which are of great historical significance, but others that can be quite trivial from the modern viewpoint, such as miraculous hailstorms, monstrous births, and imaginary people and animals; a farrago of fantastic geography and anthropology which the medieval mind dovetailed into serious history and even divinity without feeling a need for distinction. Schedel's historiography is indeed conceived in theological terms, following a biblical pattern. The story in the Nuremberg Chronicle commences with the Creation and ends with the Last Judgment, both illustrated with a series of magnificent woodcuts; the author added appendices after the Last Judgment, including a number of blank pages for readers to fill in with items of contemporary history to bring forward the story of the last age on earth.

The text of the Nuremberg Chronicle as a piece of historical writing is disappointing, to say the least, and this probably accounts for its never having been set up again in type after 1500. Medieval historiographical methods were to be radically changed in the Renaissance by a new kind of historical thinking. However, a number of medieval chronicles were written by critical scholars, and many of them contained invaluable original matter dealing with their own time. On either of these counts it must be confessed that Schedel's writing was without value. He seems to have derived little benefit from his extensive classical reading and he was thoroughly unoriginal; large sections of the Chronicle were copied without acknowledgment from well-known printed sources. His plagiarism did not altogether escape the notice of contemporaries, such as the learned Abbot Trithem, the father of bibliography. Medieval scholarship did not necessarily resent such copying as long as it was from the best authorities. Certainly the orthodox learning of the schools required the incorporation of the teachings of the great doctors such as Thomas Aquinas. In addition, it should be remembered that medieval books were hard to come by and very expensive—printed books not much less so than manuscripts—and the purchaser of a universal history would appreciate its containing as much information as possible to avoid the necessity of buying other works. To be fair, the Nuremberg Chronicle was described by its author as being more for the common delight than for the student of antiquity. It is plain that the objective of the publication was as much topographical as historical, and the pictorial matter was essential and not just to garnish the text. Two of the printed chronicles extensively plagiarized for the text also supplied inspiration for the decorative scheme. The *Supplementum Chronicarum* of Jacopo Filippo Bergamensis had a circular woodcut of the creation of Adam which surely suggested the circular form of the Chronicle's seven days' Creation series. Even more prominently in mind must have been the elaborate diagrammatic system of lines, circles and small pictorial woodcuts used by Werner Rolewinck in his *Fasciculus Temporum*, constantly reprinted after its first full appearance in print in 1484, and in several modern languages besides the usual Latin. The integral scheme of text

and illustrations in the Nuremberg Chronicle certainly outclassed its predecessor, and, significantly, only one more Latin edition of the *Fasciculus* was printed in the rest of the century.

Schedel's use of available sources about the history of his own time was disappointing; he even neglected books known to have been in his own library. There is little indication that he drew on the experience of contemporaries in his own city. As a picture of his age, again it is the illustration that is of value to the present-day student.

It is the artists, not the author, who figure most prominently in the series of contractual documents relating to the Nuremberg Chronicle which still exist or are known to have existed. These are three in number, one of 1487/88, which is now missing; one of 1491; and one of 1492. The patrons being parties to all of them, we can explore the role of the other contributors as we examine these documents in reverse order. The author does not figure in any, presumably because he worked without remuneration. The 1492 document concerns the printer, Anton Koberger. While it tells of his obligation to provide a locked room for the printer's copy to prevent its being stolen or pirated by other publishers, disappointingly it does not give the full details of the agreement between printer and patrons. Unless further documentation is missing, the presumption is that the printer's own terms of business had been accepted. As he did not assume any of the risks, an elaborate contract may not have been necessary. This was not so as far as the artists were concerned. The 1491 contract deals at length with the respective obligations and benefits of patrons and artists because the latter were not only being paid a substantial fee, they were also to have an interest in the profit and loss of the publication. The arbitrator in case of differences between the parties was to be Anton Koberger. The earliest document, though missing, is important because of its early date, which indicates that the Nuremberg Chronicle had been planned for a long time before the 1493 publication, and that presumably work had commenced as early as 1488. The five years' production schedule is understandable when one considers the multitude of woodcuts that the Chronicle was to contain, in addition to the provision of new typefaces, cuts that the chronicle was to contain, in addition to

the provision of new typefaces for the Latin and the German edition, and the other requirements of printing.

The partnership which assumed the artistic responsibility was that of Michael Wohlgemuth and his stepson Wilhelm Pleydenwurff, well-known Nuremberg artists and designers. The older partner, when he married the mother of the younger partner, had taken over the studio of her late husband, Hans Pleydenwurff. Such a combination of marital and business arrangement was common among all trades in the middle ages, and indeed much later too. In the fifteenth-century urban scale of values there was no distinction between artists and other types of artisans. The partners had an established business. They had been associated for some time, and other artists and apprentices worked for them, presumably including wood engravers as well as draughtsmen. One substantial woodcut book had been completed by them, and printed by Anton Koberger, two years before: the *Schatzbehalter*, illustrating a text by the popular Nuremberg preacher Stephan Fridolin. There is a strong presumption that this work too had been sponsored by Sebald Schreyer.

Elaborate planning was required for the production of the Nuremberg Chronicle, and preparation of the printer's copy was a workshop operation involving the cooperation of several artists. The "exemplars" for both the Latin and the German editions survive, in their original bindings, appropriately housed in the library of their native city, where recently more early art-work for the Chronicle has been discovered. These "layouts"—the modern term is quite appropriate, since artists and scribes had to keep the printer's problems of composition and imposition exactly in mind—have been carefully analyzed in a recent work by a Californian who is a graphic designer and a printer: Adrian Wilson's *The Making of the Nuremberg Chronicle* (Amsterdam, Nico Israel, 1976).

Because it was a workshop operation, it is fascinating to speculate which artist was responsible for any particular picture in the Chronicle. The lively sketches in the "exemplars" might have preceded or followed the drawing of the finished design, but all subjects would have to be redrawn on the woodblock, possibly with changes in composi-

tion, before the wood engraver destroyed this redrawing as he cut the block for the illustration. Attributions must always allow for the problem of how much of the artist's original design could survive this transmission through several hands.

A question that still exercises the talents of art historians is to determine the part played by Wohlgemuth's apprentice Albrecht Dürer. Although he finished his apprenticeship three years before the Nuremberg Chronicle was finally published, it is extremely unlikely that such a talented young artist would not have been called upon to assist in the work in some capacity. Whether any individual design was his can only be judged on aesthetic grounds. His hand has been seen in some of the drawing in the "exemplars." Was he responsible for any of the magnificent full-page cuts, which to the layman bring to mind his own later work? Are the striking resemblances of small details to those in acknowledged Dürer woodcuts indicators? The topic is tantalizing. But the similarity may be due to the apprentice having formed his style on that of the master, which was the accepted process in the fifteenth century. He certainly profited from his experience with the Chronicle cuts in their bold albeit crude style, for Dürer later must have paid careful attention to instructing his wood engravers to make the best of his designs. The first of Dürer's great albums of full-page woodcuts—the *Apocalypse* of 1498—was also printed by Koberger, and it has a family resemblance to the Creation and Last Judgment series in the Chronicle. The amount of woodcuts planned and executed for the Chronicle far exceeds that in any other fifteenth-century book, or any later book, for that matter; and the variety of kinds and sizes—maps, topographical views, representations of historical events, portraits, heraldry and ornament, all inset within the type page—is equally striking. According to the traditional count, there are no less than 1809 illustrations. But these impressions are produced from only 645 woodblocks. In other words, the pictures frequently double, and more, for different subjects. The modern purchaser, and perhaps even the Renaissance bookbuyer, would consider such repetition as a cheat but it is doubtful that a medieval mind would think that way. The illustrations were intended largely for the semi-literate, if not illiterate, peo-

ple who formed a good proportion of even the higher social classes, and furthermore the fully literate and educated had not lost interest in pictures for their own sake. Pictures had an evocative function—to suggest rather than to portray. Plenty of other fifteenth-century printed books repeated cuts, but not on such an enormous scale. When 96 blocks represented 598 people, an impression that the publishers were cheating a little would not have been wholly ridiculous. Small views were repeated without regard to the different characteristics of localities. For example, the printer had a branch establishment in Toulouse, and many Nurembergers were acquainted with the characteristic skyline of Pisa; yet the same block represented both cities.

But purchasers had compensations. The large views were magnificent documents—the double-page ones all more or less authentic, a number of them the first printed views of the cities depicted. However, if the artists could copy previous publications they did. The fine view of Venice is copied from the huge woodcut in Bernhard von Breydenbach's *Pilgrimage Into the Holy Land* (Mainz, 1486), the illustrations of which were specially drawn on the spot by the artist-publisher Erhard Reuwich. His faithful draughtsmanship can be tested, as many of these Venetian buildings are familiar to us today. A large view of Rome is handled differently; it is selectively accurate, somewhere between a diagram and a panorama. Main features were selected and depicted quite accurately. The Pantheon and the Castel St. Angelo can be recognized, and there is valuable information given about the appearance of Old St. Peter's basilica before its destruction by Renaissance popes. But intervening monuments could not be treated on the same scale, and have been reduced almost to the dimensions of a village street.

The double-page world-map is only a copy from a Venetian imprint of 1481. In spite of the fact that America had been discovered the year before the Chronicle's publication, there is no indication of the new-found continent in the map or in the text. The other continents were represented by Shem, Ham and Japhet in accordance with medieval allegory. It is intriguing to speculate whether the information became available in Nuremberg before publication date. The famous geographer Martin Behaim was in his native city in 1492 and may well have

heard the news. But originality and up-to-dateness were not features of the Chronicle, and the printer might well have gone ahead and printed the map notwithstanding.

The illustrations in a number of surviving Nuremberg Chronicles are colored by hand, and documentary evidence shows that a proportion of copies was put on sale in this way by the partners. Fifteenth-century printers had learned at an early stage of the art that printing in more than one color, apart from occasional red printing of initials in some more expensive books, was an uneconomical process. Indeed, hand-coloring remained normal until the early nineteenth century for large illustrated publications. With the division of the process among low-paid labor, it paid off, particularly when the color was commissioned by patrons after the printing process was completed. Incunabula when colored were almost always decorated on this individual basis, often sloppily. The Chronicle is an exception to the general practice. It is a moot point whether the printer or the artists had this work done in their own establishments, or whether the work was sent out to other craft-shops in the city. Almost all colored copies of the Chronicle have a strong family resemblance. The coloring was in simple earth colors, very different from the expensive ingredients used by manuscript-miniaturists, a very superior class of worker. Occasionally, copies of fifteenth-century printed books received the same illuminated treatment as contemporary manuscripts. But the usual method of coloring should be regarded as a popular craft rather than as a fine art. The Chronicle coloring was charming and of a much higher quality than average; it served a functional as well as a pictorial purpose, prominent features being picked out in contrasting colors.

Many of the woodcuts reflect the medieval artist's habit of seeing previous ages, biblical and classical, in the image of his own. Ecclesiastics and medical men are in their accepted contemporary costumes, the latter with the badge of their profession—familiar to Dr. Schedel—the urine flask, rather in the way a twentieth-century physician might be portrayed with a stethoscope. Alexander the Great is dressed in splendid fifteenth-century plate armor. Pictures of monsters and executions reflect the cruder side of the medieval mind. One may look in

some of the delightful smaller subjects for indications of the hand of the young Dürer, such as in a couple of cuts of the sun and moon. These subordinate parts might well have been assigned to an apprentice, while the two masters concentrated on the more important scenes.

Albrecht Dürer was not only Michael Wohlgemuth's apprentice, he was also Anton Koberger's godson. And the printer, in turn, was the godson of Dürer's father, a goldsmith of Nuremberg. These relationships indicate how closely knit were the social connections within the city's upper-class structure. Dürer's father's trade was prestigious because of its connection with business and finance; indeed, goldsmithing and banking were often synonymous terms in centuries to come. Dürer's acquaintance with his godfather's printing business is demonstrated by a significant drawing by him, now in Bayonne, of a pressman at his printing press, which can hardly be doubted as being one of Koberger's own. This careful and accurate rendering has great importance as one of the earliest records of printing machinery. One detail, the screw of the press, has been identified as being shown cut in the wrong direction, an indication that the drawing was not from life, but was the result of a slip of the artist's astonishing visual memory.

Anton Koberger was the second printer in Nuremberg, and his business lasted from 1470 into the sixteenth century. The date of his earliest book cannot be exactly determined, because the publications did not carry his name until 1473, anonymity being a frequent practice in the first generation of printing. He died in 1513 after what was probably the most successful printing career of the age. He dealt extensively abroad through a network of branch offices and trade connections in other European cities, selling his own publications as well as those of other printers, sometimes even commissioning others to print books on his behalf. His good fortune was probably due to avoiding the pitfalls which led to the business failure of many other fifteenth-century printers. Most of the publications that presumably were printed at his own cost were best-sellers in the fields of canon and civil law, biblical studies and philosophy. He frequently reprinted books that he had published before, sufficient indication that the previous printing had sold out at a profit. This comparative unoriginality kept him in busi-

ness; able competitors did likewise. In eight years, between 1475 and 1482, he printed no less than seven large folio editions of the Bible, and in the single year of 1478, his presses produced more than six thousand folio pages. Fifteen years later the Chronicle itself shows that the potential of his plant had not significantly declined.

The Koberger firm did not last long into the sixteenth century; Anton Koberger, junior, the eldest son, withdrew from the printing business in 1521, heavily in debt, and other family involvement rapidly faded away. The Reformation damaged the salability of the old best-selling titles of the end of the middle ages and struck a deadly blow to the conventional program of education, professional as well as university, and with it the medieval classics, studied for centuries, that had been the foundation of Anton Koberger's publishing success. Perhaps it was providential that he passed from the scene four years before Luther nailed his theses on the church door at Wittenberg.

The winding-up of the affairs of the Nuremberg Chronicle itself had preceded these events by many years. A document of June 22, 1509, divided actual and potential receipts between the surviving partners, Schreyer and Wohlgemuth. Since the publication of the original editions of 1493, unexpected competition had seriously compromised the possibility of profit. Only three years later, smaller and cheaper pirated editions started to appear. Patron and printer might covenant to safeguard the copy before publication, but after the books had appeared on the market nothing further could be done to protect their interest in the text. No copyright legislation existed in the middle ages, and the era of the Renaissance saw only the granting of privileges for particular works. These were ineffective outside the area of control of the licensing authorities, and political units in Germany and Italy were often very small. If there was little legal bar to piracy, there was still less of a moral one. Koberger's own imprints were in most cases copies of works printed by others, and the last person who received protection was the author, until the eighteenth century. Regardless of any question of rights, the publishers of the Nuremberg Chronicle must have been extremely perturbed to see their expensive large folios reproduced in small folio form, with reduced copies of all the illustrative material in-

cluded. The man responsible, Johann Schoensperger of the neighboring city of Augsburg, was not a fly-by-night printer. He owned a well-established business with a very good reputation for illustrated books, as had other printers in the city, for the Augsburg school of woodcutters produced work whose aesthetic quality has a special appeal even today. Most of the cuts were small and repetitive copies, but one or two illustrations in the Augsburg editions, such as the magnificent opening cut of God the Father in Majesty, can bear favorable comparison with their Nuremberg predecessors. Although the same effort and expense had not been put into the Augsburg printings, they probably did succeed in scalping the market. Schoensperger—note his priorities as to language—brought out a German edition in 1496, followed by a Latin one in 1497, and a reprint of the German in 1500.

The final settlement of accounts, which was between the representatives of the patrons on one side and the artists on the other, as the printer was not concerned, not only divided up cash but also apportioned the rights to copies that had not been paid for, but which remained in agents' hands. The listing covered many European cities and is of great interest to the student of the early book trade. No doubt a proportion had been sold and the payment not yet remitted, but there still remained on account 558 Nuremberg Chronicles—Latin, German, plain, colored, bound and unbound—a disappointing conclusion to what was perhaps the costliest publishing venture of the fifteenth century, with the exception of the pioneering work of the Gutenberg Bible itself.

The occasion for this address was to introduce an exhibition held during the spring of 1977 in the Bender Room of Stanford University Library that included twelve copies of the Nuremberg Chronicle belonging to libraries in the Bay Area, together with other fifteenth-century books printed by Anton Koberger, and related material.

Way and Williams, Chicago

1895-1898

By PETER E. HANFF†

The World's Columbian Exposition held in Chicago in 1893 served to focus the literary energies that had been developing in the midwest since at least the founding of *The Dial* in 1880. The celebration of progress, accomplishment,[†] and prosperity, all of which were themes of the grand exposition, attracted writers and artists from all over the United States. They joined or helped form numerous literary clubs and circles in Chicago, and through such organizations exchanged ideas and enthusiasm which stimulated a wide variety of publishing activity. So impressive were the literary and artistic accomplishments in Chicago in the 1890s that the period has come to be called the Chicago Renaissance.

Among the literary circles that flourished during the nineties were the Duodecimos, the Little Room, the Chicago Press Club, the Caxton Club, and the Whitechapel Club. Some of the better-known writers, artists, and bibliophiles who frequented these gatherings were Hamlin Garland, Peter Finley Dunne (Mr. Dooley), William Allen White, L. Frank Baum, George Ade, Elia W. Peattie (the mother of Donald Culross Peattie), Clarence Darrow, Melville and Herbert S. Stone, Chauncey L. Williams, Frank Lloyd Wright, W. Irving Way, and Harriet and Lucy Monroe.

Two publishing firms in Chicago that responded to the enthusiasm in these circles were Stone and Kimball and Way and Williams. Stone and Kimball operated for a longer period and published a larger and more impressive array of titles, becoming the better-known firm. Sidney Kramer's *A History of Stone & Kimball and Herbert S. Stone & Company, 1893-1905* (Chicago: Norman W. Forgue, 1940) provides an excellent account of the books published and the history of the people involved. The accomplishments of Way and Williams remained relatively little known until last year with the publication of Joe W. Kraus's

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fine article, "The Publishing Activities of Way & Williams, Chicago, 1895-98" in *The Papers of the Bibliographical Society of America*, Volume 70, Number 2, 1976. Mr. Kraus presents biographical information about the founders of the firm and describes their major work. He also includes a detailed, preliminary checklist of the firm's publications which serves as a sound foundation for future bibliographic work (the checklist is not yet complete). Anyone interested in studying the activities of Way and Williams will want to read Mr. Kraus's article in its entirety.

Eighty years after their original publication, the books issued by Way and Williams survive as handsome examples of the book makers' art. They reflect considerable interest in graphic design and show the influence of William Morris's Kelmscott Press as well as the lively enthusiasm for *art nouveau* design and poster art that flourished in the nineties. Indeed the William Morris influence was somewhat more than that, for Way and Williams had the distinction of being the only American co-publisher of a book printed at the Kelmscott Press.

Some of the leading poster artists of the period, such as Maxfield Parrish, Frank Hazenplug, and J. C. Leyendecker produced cover illustrations and other designs for the publishers. Bruce Rogers and Frederic W. Goudy, who were soon to become major American typographers and book designers, executed commissions for Way and Williams. Among the distinguished American printing firms that produced work for the company were R. R. Donnelley's Lakeside Press and Theodore De Vinne. The publishers also arranged to issue a number of British books made up of sheets provided by John Lane, Methuen and Company, Elkin Mathews, and David Nutt. At least one Way and Williams title, *Mother Goose in Prose*, was in turn reprinted in England from the American plates (by Duckworth and Company of London, a new house founded by Gerald Duckworth, Virginia Woolf's half-brother).

W. Irving Way, the senior partner of the firm, was the more significant bookman of the two. He was born in 1853 in Ontario Province. When he graduated from Upper Canada College in Toronto he began working for various railroads and eventually became secretary to the

president of the Santa Fe railroad company. But first and foremost he was a bibliophile. He was a founding member of the Grolier Club in New York (1884), the Caxton Club in Chicago (1895), and finally of the Zamorano Club in Los Angeles (1928). He was active in bookish circles wherever he lived and at least in his later years in Los Angeles was something of a bookseller and adviser to rare-book collectors such as William Andrews Clark. His first recorded publishing venture was a special publication of Harriet Monroe's *Columbian Ode* in 1893 for the World's Columbian Exposition. The book was designed by Will Bradley and printed by De Vinne, two connections Way maintained when he entered into partnership with Chauncey L. Williams in 1895. Way also paid a very important visit to England in 1895 where he arranged with William Morris and other English publishers to produce special American issues of more than a dozen works. These books were secured for publication by Way and Williams.

Chauncey Williams was born in Madison, Wisconsin in 1872. His mother died when he was born and when his father died a few years later he accompanied his stepmother to live in England for ten years. He returned to the United States in 1888 and spent two years at preparatory schools before entering the University of Wisconsin in 1890. In 1893 he married and in 1894 he and his wife moved into their new house in River Forest west of Chicago. The house was designed for them by Frank Lloyd Wright. There they created a salon to which many of the active Chicago writers, artists, and other notables repaired regularly. Williams and a neighbor purchased printing equipment and established the Auvergne Press to publish personal keepsakes. Shortly afterward Irving Way joined Williams to form Way and Williams (cable address Auvergne) and soon, as William Allen White described it, "with an earnest, honest patience they were spending Chauncey's inheritance on publishing fine books."

The 1895 and 1896 lists of Way and Williams publications naturally included a significant proportion of British works because of the initial arrangements made by Way. In addition the firm emphasized special, limited editions of established and new American writers. By the end of 1896 a terse announcement in *Publishers' Weekly* indicated that

Williams had become sole proprietor of the firm. From that point on Williams gave primary emphasis to works of American authors, particularly new authors who dealt with regional subjects. A good number of these were first-books: William Allen White's *The Real Issue* (1896) was his first book of fiction; *Mother Goose in Prose* (1897) was L. Frank Baum's first book for children (he subsequently found greatest success with *The Wonderful Wizard of Oz*) and Maxfield Parrish's first commission as a book illustrator (Parrish became one of the most successful poster artists and illustrators of the early twentieth century).

With the shift to a primarily regional American literary publication program, the designs of the books became less formal and more innovative. Some of the designs are still fresh and striking even by today's standards. The decorated, publisher's cloth binding was well-established by the nineties and Way and Williams encouraged experimentation and novelty. Some of the better designs include Will Bradley's typographic cover for Stanley Waterloo's *The Story of Ab* (1897). This design, stamped in yellow and red on black cloth, remains remarkably modern in appearance. Frank Hazenplug prepared a well-balanced repeating pattern of fruit and vines in *art nouveau* style stamped in gold, green and black within a panel of black rules for Elia W. Peattie's *Pippins and Cheese* (1897); he also designed the title page which was printed in black and green. Opie Read's *Bolanyo* bears a cover designed by Maxfield Parrish and reproduced in black, yellow, and white on beige cloth. That was one of two books Parrish worked on for Way and Williams in 1897. The second was the elaborate *Mother Goose in Prose*, a large quarto volume that contains twelve full-page black-and-white plates, illustrated title page, decorated illustrator's page, and a full-color cover design by Parrish. The printing of the cover illustration is interesting because it is an early example of full-color printing (as contrasted with blocking or stamping) on cloth; a fine-weave, heavily sized, smooth white cloth, described in the trade as vellum-cloth, was used for this purpose. John C. Leyendecker used the same technique for his full-color cover on Charles F. Lummis's *The Enchanted Burro* (1897).

The simpler, more formal covers and designs of Way and Williams books are also tastefully executed. One of the most attractive of the

early publications is Dante Gabriel Rossetti's *Hand and Soul* printed at the Kelmscott Press. The binding is plain vellum stamped in gold on the spine. The text is handsomely printed and decorated in the William Morris tradition. Simple cloth bindings tended to be of rich, textured fabrics with plain rules and simple type-setting; repeating the front panel design on the back panel of the cover was a common practice at the time.

Special features of Way and Williams books included the use of special water-marked paper bearing the firm's name. A variety of monograms were commissioned and two of the most common are believed to have been executed by Bruce Rogers and Will Bradley.

Chauncey Williams had apparently exhausted his financial resources for book publishing by 1898. He arranged for Herbert S. Stone to take over his list and turned over the remaining stock of Way and Williams titles. Edgar Lee Master's first book, *A Book of Verses*, existed in sheets, but Stone declined to publish it. Eventually Masters obtained the sheets and had them bound up himself, the result being something of a posthumous publication of Way and Williams.

In 1897 Williams had become publisher of *The Show Window*, an innovative magazine devoted to window trimming and edited by L. Frank Baum. The first bound volume of the publication (1898) bears the Way and Williams monogram on the spine and may be the last example of a publication from the firm. Williams remained publisher of the magazine until 1899. After that he involved himself in advertising and the Way and Williams publishing venture had come to an end. During the brief existence of the firm more than sixty titles were published, many by new authors who later established considerable reputations. Fortunately the books survive to demonstrate graphically the taste and quality of the activities of Way and Williams. The titles were normally issued in relatively limited quantities even after the initial period of publishing severely limited editions, so collecting the publications of Way and Williams proves challenging, but rewarding.

Exhibit notes

EXAMPLES OF WAY and Williams work from the collections of the author, and member John Lehner will be exhibited at the Club July, August and September.

In Memoriam - J. Terry Bender

1925-1977

MEMBERS recalling Terry Bender's lively tenure at Stanford and in the San Francisco book world will be saddened to learn of his tragically early death on April 3rd. His passing leaves an unfillable gap in the rare book world, for his style was unforgettably unique. While Terry left Stanford in 1961, he often returned to San Francisco to maintain his many friendships among us, and to entertain in his inimitable manner at a series of memorable dinner parties.

Terry came to Stanford in the summer of 1953, following his education at Williams College and Princeton University, and at the Columbia School of Library Science (during which last period he was employed in the rare book trade and later in the Columbia Department of Special Collections). His first post at Stanford was Special Collections Librarian, and in 1955 he succeeded to that of Chief of Special Collections, where, in the words of a long-time colleague, he "brought to his duties energy, imagination, perseverance, and a sympathetic temperament which bore rich results." A series of outstanding exhibits, recorded by scholarly and stylish catalogues, was a major feature of Terry's Stanford years: the first important Eric Gill show in 1954; the first Colt Press show in 1956; and the first Somerset Maugham exhibition in the United States in 1958, were but a few. Among the major collections which came to Stanford in these years were the Taylor & Taylor typographic collection; the Alanson collection of W.S. Maugham; the Picher collection of James Joyce; and the great Morgan Gunst collection of the book arts.

Terry was active in the affairs of the Book Club of California during his California years, serving as Librarian, Chairman of the Exhibition Committee, member of the Board of Directors, and co-compiler of the first index to the *Quarterly*. A loyal member of the Roxburghe Club, Terry was Printer's Devil in 1956 and 1957.

Following his Stanford years Terry was Librarian and Director of the Grolier Club in New York, 1961-1964; Curator of Rare Books at Syracuse University, 1964-1969; and Special Collections Librarian at Hof-

stra University, 1969-1976. Upon leaving Hofstra, Terry established himself as rare book and manuscript appraiser and consultant. The kindness, generosity and high spirits of this best of hosts and companions will not soon be forgotten.

FRANKLIN GILLIAM

Annual Meeting

THE ANNUAL MEETING of The Book Club of California was held Tuesday, March 15, 1977, at 11:30 a.m. in the Club Rooms. President Leah Wollenberg presided. Reports covering the year's activities were given, and the President expressed her appreciation to officers, directors, committee chairman and members for their support. An Amendment to the Constitution and By-Laws was adopted unanimously and reads as follows:

Suitable books of account shall be kept under the direction of the Treasurer. As soon as practicable after close of the fiscal year the Treasurer shall prepare and submit to the Board of Directors a statement of assets and liabilities and a statement of income and expenses which shall be reviewed by a committee independent of the Treasurer.

The Audit Sub-Committee consists of former President John Borden, Chairman, Director Henry Bowles and Director David Myrick.

Of the five directors whose terms were expiring Mrs. Leah Wollenberg was not eligible for re-election. Mr. Henry M. Bowles, Dr. R. S. Speck, Mr. Gale Herrick, and Mr. Florian J. Shasky were re-elected and Mr. D. Steven Corey was elected, thus completing the slate of directors for the term expiring March 1980.

Following the Annual Meeting, the Board of Directors met for election of officers. Mr. Richard Dillon was elected President, Mr. Michael Harrison was re-elected Vice President, Mr. Wm. P. Barlow, Jr. was re-elected Treasurer, Mrs. Gaye Kelly was re-elected Executive Secretary and Miss Madeleine S. Rose was re-elected Assistant Secretary.

The following committees have been appointed to serve for the year:

EXHIBITS: Albert Sperisen (Chairman), Duncan Olmsted, D. Steven Corey

LIBRARY: Albert Sperisen (Chairman), Barbara Land, Maurice Powers

FINANCE: Wm. P. Barlow, Jr. (Chairman), Henry Bowles, John Borden, Gale Herrick, Mrs. David Potter, Florian J. Shasky

HOUSE: Mrs. David Potter (Chairman), Mrs. Harold Wollenberg, Mark Hanrahan

KEEPSAKES 1976-77: R. S. Speck (Chairman), Alfred Kennedy, Albert Shumate, Albert Sperisen

KEEPSAKES 1978: David Myrick (Chairman), Albert Shumate, Elaine Gilleran, Ted Wurm

MEMBERSHIP: Henry Bowles (Chairman), Albert Shumate, Norman Strouse, Michael Harrison, Warren R. Howell, Gary Kurutz, Franklin Gilliam

PUBLICATIONS: Florian J. Shasky (Chairman), John Borden, Muir Dawson, Franklin Gilliam, Mrs. R. F. Ferguson, James Hart, Oscar Lewis, David Magee, David Myrick, Albert Sperisen

QUARTERLY NEWS-LETTER: John Windle (Editor-In-Chief), John Borden, David Magee, Dorothy Whitnah, Albert Sperisen, Gary Kurutz, Oscar Lewis

Elected to Membership

THE TWO classifications of membership above Regular Membership are Patron Memberships, \$125 a year, and Sustaining Memberships, \$50 a year:

New Sustaining Members:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
A. R. BETTERS	London, England	E. Kergan Bruck
WILLIAM H. BROOKE	Hermosa Beach	Membership Committee
HARRY L. FREEMAN	Miami, Florida	Membership Committee
DAVID PACKARD	Los Altos	Henry M. Bowles

The following have changed from Regular to Sustaining Membership:

SANDRA D. KIRSHENBAUM	San Francisco
CALIFORNIA ACADEMY OF SCIENCES	San Francisco

The following have been elected to Membership since the publication of the Spring News-Letter:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
PHILIP S. BOONE	San Francisco	Henry M. Bowles
NANCY BUTKUS	San Francisco	Helen Lee
JAMES F. COONAN	Woodside	Henry M. Bowles
COLONEL E. W. GIESECKE	Fairfax, Virginia	John A. Hussey
JEREMY L. GORMAN	Mill Valley	Kenneth K. Bechtel
JOSEPH E. LEBENZON, M.D.	Santa Barbara	Albert Shumate, M.D.
SAL NOTO	Mountain View	Richard Weiderman
HUGH ROSS	Belmont	Rudolph M. Lapp
HAROLD SCHINDLER	Salt Lake City, Utah	Membership Committee
MRS. ROBERT F. SCHURTZ	San Francisco	Mrs. Henry M. Bowles
MURRAY J. WEISS, M.D.	North Hollywood	Membership Committee

Serendipity

A recent report in the newspaper indicates that China is heading our way on at least one front. The wife of the late Chairman Mao was reliably quoted as saying that she and her husband had earned so much money from royalties on their books that they didn't know what to do with it. Their solution? The Chairman and his wife made the great leap forward and assembled an extraordinary collection of old and rare books!

Jonathan Hill is still working on a census of copies of Ezra Pound's first book, *A Lume Spento*. Incidentally, a copy recently sold at auction for some \$18,000.00. If anyone knows the whereabouts of copies, he would be grateful if you would advise him in care of Zeitlin & Ver Brugge, 815 North La Cienega Boulevard, Los Angeles, California 90069.

Book Club President Dick Dillon would like to know the whereabouts of the personal papers of J. Smeaton Chase. He can be reached here at the Club. Gary Kurutz of the CHS would also like to know where the papers of Charles Frederick Holder are located.

We have received a gracious letter from Mr. Ian V. O'Casey, Mgr. Director of The Ashling Press & Ashling Handmade Papers Ltd., Mountcashel Castle, Kilmurphy,

Ennis, Co. Clare, Ireland, telephone Limerick 061-72255, inviting our members who may be visiting Ireland or Europe to visit the craft mill and the Castle. "Mountcashel is an interesting old pile having stood against time since about 1456 A.D." It is one of the few craft paper mills where fine papers are still felted by hand after a traditional fashion. A phone call in advance of a visit would be appreciated.

The Ashling Press announces the publication of *The Art of Papermaking*. The first English language translation of *Art De Faire Le Papier* by Joseph Jerome La Francais de Lalande, Paris 1761. Translated by Richard MacIntyre Atkinson, B.A. The most complete treatise on the art of papermaking which had, up to that date (1761), ever been attempted. In this book are fourteen large engravings, one folded, showing the entire process of making paper. The total edition comprises four hundred and five copies; three hundred and fifty-five are bound in half leather, hessian sides, while the remaining fifty copies are bound by hand in full leather. Each numbered copy is signed by the publisher. 14½" x 10", 120 pp text plus 14 plates. In half leather, \$95.00; in full leather \$125.00. May be obtained from The Ashling Press, Mountcashel Castle, Kilmurry, Sixmilebridge, Co. Clare, Ireland.

HEADLANDS, a book published by Friends of the Earth, has been selected by the American Institute of Graphic Arts for its Book Show 1976. Formerly known as "Fifty Books," the Book Show annually honors the best in book design and production. Book Club member Richard Kauffman gives a one-man show in *Headlands*. He took the photographs and made the design; made the color separations and proved them, made half-tone films and from them the printing plates. He lithographed all sheets for the book, one color at a time. The book may be ordered from Friends of the Earth, 124 Spear, San Francisco, CA. 94105. 800 copies were printed in November 1976, \$125.00.

Our 1974 *Bookplate Exhibit* has been travelling to various libraries for exhibition all over the United States. Members and their friends in the Akron, Ohio area will have an opportunity to view the *Exhibit* during the month of June at the Akron-Summit Co. Public Library. In July, the *Exhibit* will be on display at the Burbank Public Library, Burbank, CA. and in August at the Whittier Public Library in Whittier, CA.

More prices from recent book dealer catalogues which should please our members. *A Sojourn in California by the King's Orphan*, published in 1945 sold for \$22.00. Current price \$75.00. *A Facsimile Edition of California's First Book*, published in 1954 sold for \$5.75. Current price \$40.00. Members will also be amused (amazed?) by the prices of Book Club leaf books in Randall and Windle's new catalogue. Member John Windle reports that most of them sold within the first four weeks!

Mills College recently celebrated the acquisition of Shakespeare's First Folio 1623, the gift of Mr. and Mrs. James E. O'Brien. It's the only perfect copy in northern California and it was appropriately donated in memory of E. O. James, professor of English at Mills for 35 years. The occasion was marked by speeches from members James D. Hart, who gave an historical account of the appearances of Shakespeare's plays, and Warren R. Howell, who explained the provenance of this copy and how it came to northern California. There was Elizabethan music, singing and dancing and a good crowd on hand to mark this happy occasion.

Henry Morris of the Bird and Bull Press was in town for a few days recently, sponsored by some ten members of the Book Club, and he spoke to the Hand Bookbinders of San Francisco.

Leslie E. Bliss

The Book Club is saddened to report the death of Leslie E. Bliss on February 3 of a heart attack at the age of 87.

Leslie Bliss served as the Librarian of the Henry E. Huntington Library in San Marino from 1926 to 1958 and played a major role in building that library's celebrated collections. Certainly he ranks as one of California's most distinguished bookmen and authorities in printing history.

In addition to his considerable contributions as a Librarian, Bliss was also active in book and library associations. In 1928, he joined the Zamorano Club as one of its original members. Also he was a long-time member of the Roxburghe Club of San Francisco and the Grolier Club of New York. Additionally, the Huntington Librarian served as the first chairman of the Board of the San Marino Public Library.

Bliss is survived by his wife, Alice, three children, and six grandchildren. Carey, his son, is now the Curator of Rare Books at the Huntington and a distinguished member of the Book Club.

GARY F. KURUTZ

Jim Macdonald

Byron Judson Macdonald died on December 22, 1976. A third-generation San Franciscan, he was a quite remarkably skillful artist who devoted his life to the practice and teaching of calligraphy. *The Art of Lettering with the Broad Pen*, now in its fifth printing, is perhaps his best-known work, and has inspired people internationally to practice beautiful letter forms. It was his work that illustrated the cover of the superb exhibition catalogue *Two Thousand Years of Calligraphy*, and it was his ability that created the first calligraphic cigarette package for Benson & Hedges. He executed commissions for Queen Elizabeth II and for the late President John F. Kennedy. He was, without doubt, the greatest scribe in California's history, and it was his example that inspired and sustained the renaissance of interest in the craft which is now growing so strongly.

JOHN WINDLE

Publication Notes

The Spring book, Theodore Hittel's *El Triunfo De La Cruz*, is being printed, and announcements will be sent out shortly. This new edition will be enhanced with hand-coloring by Valenti Angelo. Since the last Angelo book sold out upon announcement, members may wish to respond quickly when they receive the publication notice.

Member Abe Lerner visited the Book Club recently and discussed future collaborations between the Typophiles and the Club. Our recent joint effort, the Caxton book by John Dreyfus, also sold out. Future cooperative publications may include books on John Henry Nash, the Grabhorns and Mallette Dean.

THE PUBLICATIONS COMMITTEE

Acquisitions and Gifts

Club member F. J. Monteagle is the author of *A Yankee Trader in the California Redwoods*. This booklet, which is based partially on the diary of Maine emigrant James Lamson, recounts the history of the area that is now Redwood Regional Park in Oakland. The tranquil park of today has a lurid past that would astound the picnickers and Frisbee-tossers who currently frequent it. The loggers who came here in the 1840s and '50s—to cut what may have been the most magnificent virgin redwood forest on the continent—were a reckless, violent crew who committed at least four lynchings, and at one point threatened to burn down the town of Oakland. Mr. Monteagle's account of their doings has been published by the East Bay Regional Park District, 11500 Skyline Boulevard, Oakland, CA 94619.

DOROTHY WHITNAH

Through a regrettable oversight, we failed to acknowledge another gift of Lester Lloyd's Red Squirrel Press, in our Winter issue of the Quarterly. There was a reason for this—it got misplaced. This charming little book—a miniature really (and *why* it was "lost") measures $2\frac{1}{2}$ " x $1\frac{1}{2}$ " and it is bravely titled *Type and the Alphabet*. In spite of its size, it is 70-pages and it is a type specimen book which was originally produced for a meeting of the Roxburghe Club in 1973. Each page represents a different letter and each page is decorated with type ornaments printed in dozens of colors—we gave up counting. The Club is delighted to house this fine example of the craftsmanship of the master of the Red Squirrel Press and we have solved its security—it will not get "lost" again.

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